

# Drum Enhancerz One

Ableton Live Pack by PerforModule  
User Manual



Effect racks specially suited for specific drum instruments.

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## Device List

Includes seven Flavor Enhancer effect racks specially suited for specific drum instruments:

**Enhance Cymbals.**

**Enhance Kicks.**

**Enhance Overheads.**

**Enhance Snares.**

**Enhance Toms.**

**NEW: Kick Subgen.**

**NEW: Kick Varifier.**

Each rack provides a go-to toolset for tasty mixing of a certain type of drum. Drop the chosen rack onto a track or group which contains only the elements you desire to affect.

### **Drum Racks Tip:**

You can unfold and reveal individual tracks for each pad of a drum rack in session view.

You can then group similar types of drum hits (for example, grouping all of the tom drums from a kit together to apply "Enhance Toms" to).

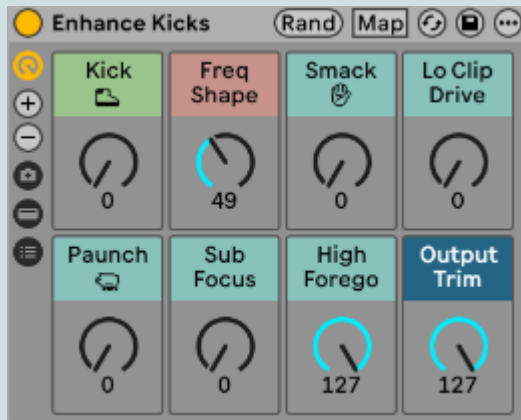
### **Built-In Help:**

For handy info on the devices and macro controls, mouse-over stuff while the info box is open in the lower left-hand corner of the screen ("?" keyboard shortcut).

### **Optimized! Updated for Live 12!**

All racks have been optimized for more consistent gainstaging and better parallel tone summation, and to make use of the latest quality-of-life features.

## Enhance Kicks



All-purpose drum effects process designed for usage on kick drums and similar subsonic, thudding drum hits.

### Macros

#### Macro 1: **Kick.**

Adds a tasty boost to the overall kick signal. Changes to it are more perceptible when combined with other controls of this rack.

#### Macro 2: **Frequency Shape.**

Alters various parameters to fine-tune the shape of the frequency contour. Higher values tend to be brighter and also wider.

#### Macro 3: **Smack.**

Adds bite and brightness to the kick drum sound, for more attack to poke through a mix more clearly.

#### Macro 4: **Lo Clip Drive.**

Use this to add a punchy low dirt while limiting the entire signal's output to 0dB. At "0", limiter is disabled.

#### Macro 5: **Paunch.**

Adds gut-punching low-frequency chunk. For a powerful thudding boom, combine it with some "Sub Focus".

#### Macro 6: **Sub Focus.**

In conjunction with the "Chub" control, deepens, narrows, & intensifies the sub element for a resounding earthquake shudder.

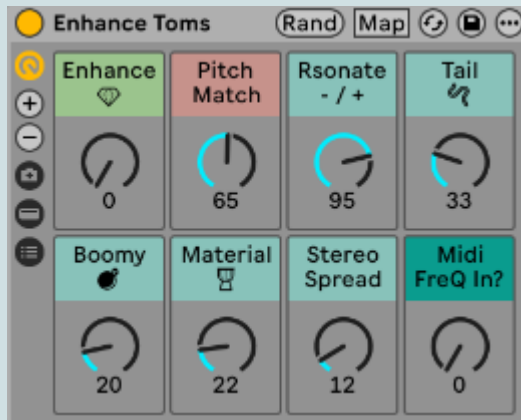
#### Macro 7: **High Forego.**

Roll off the highs in order to reduce unnecessary brilliance and focus the attack more on the mids. Combine with the "Smack" control to fine-tune the bright elements of the kick drum.

#### Macro 8: **Output Trim.**

Use this to return the output level to balance when affecting the other parameters causes too much of a volume boost.

## Enhance Toms



All-purpose drum effects process designed for usage on toms, timbales, hand drums, and other boomy, resonant drum types.

### Macros

#### Macro 1: **Enhance.**

The main control. Use this to determine how much overall effect is occurring. When this is turned all the way off, the effect is bypassed completely.

#### Macro 2: **Pitch Match.**

Set this to the fundamental tone of the tom or hand drum, or to an interval which resonates well. The enhancement effects will resonate centered around this note. The range goes from C0 to C4; C2 is the default.

#### Macro 3: **Resonate -/+**

Use to adjust resonance around the Pitch Match frequency. Default = 63.5.

Above = Increase Resonance. Below = Decrease Resonance.

When boosting resonance, the sides resonate more strongly than the center, and the overall gain reduces to compensate; when reducing resonance, the center will be cut more than the sides.

#### Macro 4: **Tail.**

Determines the decay of the boomy resonance. 33 = Default setting. Amounts above this will increase the length of the decay's fade-out. Amounts below this will implement some subtle gating to reduce decay.

#### Macro 5: **Boomy.**

Alter this knob to increase or decrease the boominess of the membrane resonator.

#### Macro 6: **Material.**

Changes the sound texture of the membrane's material type.

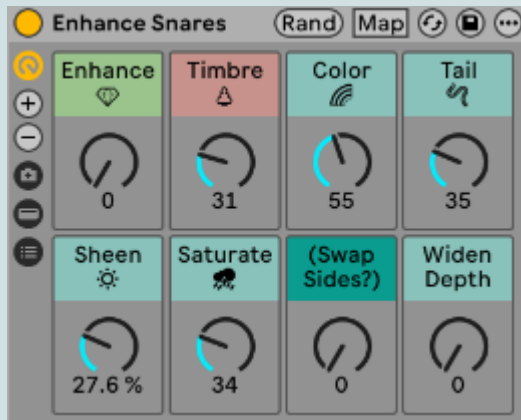
#### Macro 7: **Stereo Spread.**

Determines how wide the stereo field of the membrane enhancement sounds by altering various parameters.

#### Macro 8: **Midi Freq In?**

Use this to make the pitch follow a midi note sequence. If desiring to follow a midi source from a different track, make sure to set the external sidechain input from the selector menu of the membrane's sidechain.

## Enhance Snares



All-purpose process designed for usage on snares, claps, and the like, to sculpt bite, decay, and stereo width, helping them pop out in a mix.

### Macros

#### Macro 1: **Enhance.**

The main control. Use this to determine how much overall effect is occurring. When this is turned all the way off, the effect is bypassed completely.

#### Macro 2: **Timbre.**

Alters the overall feel of the sound. The exact sonic result will depend upon where the other macro controls are set, as they affect each other.

#### Macro 3: **Color.**

Alters the M-S EQ curvature. Default (55) = neutralish.  
Lower = darker. Higher = brighter.

#### Macro 4: **Tail.**

Affects gate and reverb.

Default value is 44... as it is increased, reverb increases and the gate becomes smoother... as it is decreased, reverb decreases while the gate becomes more choppy.

#### Macro 5: **Sheen.**

Uses an amplifier emulation to add a shimmery crispness to the sound.

#### Macro 6: **Saturate.**

Dirtyes up the sound with analog-style punch and grit.

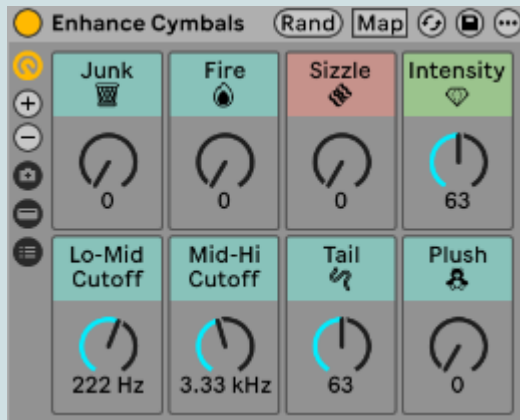
#### Macro 7: **(Swap Sides?)**

Flips the left and right channels. The main purpose of this is to alter which side is delayed more when using the "Widen Depth" macro control.

#### Macro 8: **Widen Depth.**

Determines how "split apart" the left and right channels of the processed chain are, using the HAAS technique. Increase this parameter to make a mono-sounding snare into stereo, but be sure to check for phase issues with mono compatibility if doing so. Generally, this control is best left at zero or quite low. But... there are no rules.

## Enhance Cymbals



All-purpose process designed for usage on cymbals from hi-hats to crashes, as well as other percussion elements focused on high frequencies.

### Macros

#### Macro 1: **Junk.**

This counter-intuitively adds in low frequencies for a more wooden, dark, and percussive sound. This can be an interesting way to add texture and character to a hi-hat.

Note: you may want to follow this up with a Low-Cut filter, to remove excessive bass after altering the tone.

#### Macro 2: **Fire.**

Adds in a blazing scorch to the middle frequencies for a richer timbre.

#### Macro 3: **Sizzle.**

Adds in a fizzy tickle to the upper frequencies.

#### Macro 4: **Intensity.**

Decides the amount of overall effect.

At a setting of 0, "Chunk", "Fire", and "Sizzle" are bypassed.

#### Macro 5: **Lo-Mid Cutoff.**

Sets the frequency cutoff between the "Junk" and the "Fire".

#### Macro 6: **Hi-Mid Cutoff.**

Sets the frequency cutoff between the "Fire" and the "Sizzle".

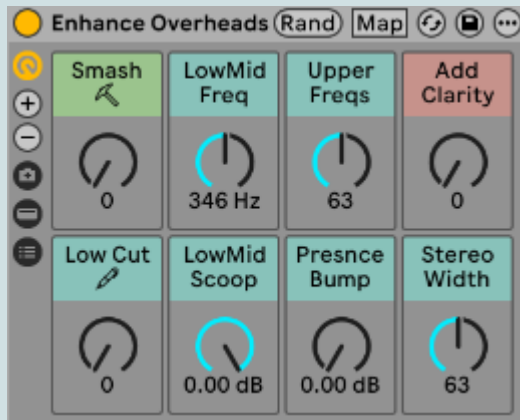
#### Macro 7: **Tail.**

Affects the transient response and the reverb tail. Lower values = more choppy, with shorter sustain, while higher values = longer sustain.

#### Macro 8: **Plush.**

Softens and smooths out the sound, like a velvet cloak, while adding in silky reverb. Use this to reduce harshness and add suave.

## Enhance Overheads



All-purpose drum effects process designed for usage on overhead or room mic recordings, with go-to tone and dynamics controls providing standard actions generally performed on such layers.

### Macros

#### Macro 1: **Smash.**

Implements downward compression and downward expansion with makeup gain which will boost the overall punchiness while keeping sustain in check.

#### Macro 2: **LowMid Freq.**

Sets the frequency range for the LowMid Scoop. Tune this carefully to find the best place to eliminate detrimental tones.

#### Macro 3: **Upper Freqs.**

Sets the frequency ranges for the Presence and Clarity bands. They are tied together to avoid excessive resonance no matter the setting.

#### Macro 4: **Add Clarity.**

Lifts a high shelf in the very topmost frequencies.

#### Macro 5: **Low Cut.**

Sets the low cut filter. 0= off.

As the filter is turned up, its shape morphs pleasantly for a smooth rolloff.

Note: this also sets the cutoff for the compressor's sidechain input filter.

#### Macro 6: **LowMid Scoop.**

Cut out the lower middle frequencies to reduce mud and boxiness.

#### Macro 7: **Presence Bump.**

Does a boost to the mid-high frequencies. Use this to add bite and sharpness to the sound, setting the "Upper Freqs" parameter carefully to tune it.

#### Macro 8: **Stereo Width.**

Values lesser than this will reduce the stereo width more towards playing only the center channel. Values above this will fade towards playing the sides only while separating the left and right channels from each other with subtle delay.

## Kick Subgen



An easy and tasteful method to generate sub content based on the input signal to reinforce and solidify your low end. It down-shifts and overdrives a parallel lowpass resonance.

### Macros

Macro 1: **Subgen.**

Generate sub material based on the lowest frequencies passing through, one octave lower.

Macro 2: **Tone.**

Select the tonal highlight of the effect, from about 35 to about 90 Hz.

Macro 3: **Dry Trim.**

Reduce the raw signal's level, if desired. Turn it all the way down to audition the generated sub by itself.

## Kick Varifier



When every single kick in a song always hits exactly the same, it can make the song feel too digital; cold and lifeless.

This adds a touch of random differentiation to level and tone between hits, leading to a more natural, lifelike feel to kick drum patterns.

### Macros

Macro 1: **Variance.**

Brings in random variance to both tone and level. Most of the way up the dial the result will be fairly subtle; by the maximum it will become more overt.

Macro 2: **Resoact.**

How much the filter frequency and resonance will react to the input signal velocity. Use this in conjunction with the "tight vs bright" knob to add some zing to the kick drum's transient attack.

Macro 3: **Tight vs Bright.**

Turn it left to cut high frequencies and hasten the envelope follower release for a thicker, tighter sound... but don't turn it down so far that your kick drum becomes too dark.

You can also use this to help filter out non-kick frequencies from mixed loops.

Macro 4: **Output Level.**

Adjust the final level leaving the rack, if desired.